

Parrochia di S. Maria del Duca. Lichini, l'Anzello
e. B. lo continuo. Opera Prima
Modena 1099.

Per microfilm
consultare:

RS.

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87.

VIOLINO PRIMO
SINFONIE
DA CHIESA

A' TRE'

CIO È

Due Violini, e Violoncello con il suo Basso Continuo per l'Organo

CONSGRATE

ALL' ALTEZZA REALE
DI VITTORIO AMEDEO II.

DVCA DI SAVOIA, PRENCIPE DI PIEMONTE,
RE' DI CIPRO, &c.

DA *ANDREA FIORE MILANESE*

Musico di Camera della medesima A. R. e suo actual Segretario,
& Accademico Filarmonico.

OPERA PRIMA.



IN MODONA.

Per Fortunato Rolin Stampatore di Musica Dedicato. M. DC LXXXIX.
CON LICENZA DESUPERIORI.

Violino Primo.

S
INFONIA I

Cresce

Fuoco

F

Adagio

S

INFONIA II.

Allargando

Violino Primo.

F

Largo

p

Handwritten musical score on the left page, featuring multiple staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* and *p*.

Handwritten musical score on the right page, featuring multiple staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* and *p*.

Lento *Violino Primo*

S *INFONIA III*

Allegro

ad lib.

Grove

Allegro.

p *f* *p* *f* *p* *f*

Gave
S *Allegro.*

f *p* *f* *p* *f* *p*

f *p* *f* *p* *f* *p*

Adagio. *Furto.* *Adagio.* *Allegro.*

f *p* *f* *p* *f* *p*

2

Largo

S INFONIA V.

Allegro

Adagio *Presto*

Allegro

Violino Primo

3

Adagio

S INFONIA VI

Largo

Adagio

Violino primo

First system of musical notation on page 10, consisting of ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' and 'f'.

Adag.
S
 INFONIA VII.

Second system of musical notation on page 10, starting with a large 'S' and 'Adag.' marking, followed by staves of music.

Allegro.

Violino Primo

First system of musical notation on page 11, consisting of ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' and 'f'.

Largo
Vivace
f
Viol. Solo

Second system of musical notation on page 11, consisting of ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' and 'f'.

S *Largo.*
INFONIA VII.
A Capella.

Violino Primo

Violino Primo
Adagio.
S INFONIA IX.

Alligro

Adagio

Alligro

F.

Largo

S *INFANTIA X*

Gente

Allro.

Largo

Canto

Allro.

Largo

S *INFOR.* XI

Allro.

Grave.

Allegro.

First system of musical notation on page 18, featuring multiple staves with complex rhythmic patterns and dynamic markings.

S *Largo*
INFONIA XII.

Second system of musical notation on page 18, starting with a large 'S' and 'Largo' marking, followed by 'INFONIA XII.'

Vibrio Primo.

First system of musical notation on page 19, featuring multiple staves with complex rhythmic patterns and dynamic markings.

Second system of musical notation on page 19, featuring multiple staves with complex rhythmic patterns and dynamic markings.

Third system of musical notation on page 19, featuring multiple staves with complex rhythmic patterns and dynamic markings.

Fourth system of musical notation on page 19, featuring multiple staves with complex rhythmic patterns and dynamic markings.

Fifth system of musical notation on page 19, featuring multiple staves with complex rhythmic patterns and dynamic markings.

Sixth system of musical notation on page 19, featuring multiple staves with complex rhythmic patterns and dynamic markings.

Seventh system of musical notation on page 19, featuring multiple staves with complex rhythmic patterns and dynamic markings.

Eighth system of musical notation on page 19, featuring multiple staves with complex rhythmic patterns and dynamic markings.

Ninth system of musical notation on page 19, featuring multiple staves with complex rhythmic patterns and dynamic markings.

Tenth system of musical notation on page 19, featuring multiple staves with complex rhythmic patterns and dynamic markings.

Eleventh system of musical notation on page 19, featuring multiple staves with complex rhythmic patterns and dynamic markings.

Twelfth system of musical notation on page 19, featuring multiple staves with complex rhythmic patterns and dynamic markings.

Thirteenth system of musical notation on page 19, featuring multiple staves with complex rhythmic patterns and dynamic markings.

Fourteenth system of musical notation on page 19, featuring multiple staves with complex rhythmic patterns and dynamic markings.

Fifteenth system of musical notation on page 19, featuring multiple staves with complex rhythmic patterns and dynamic markings.

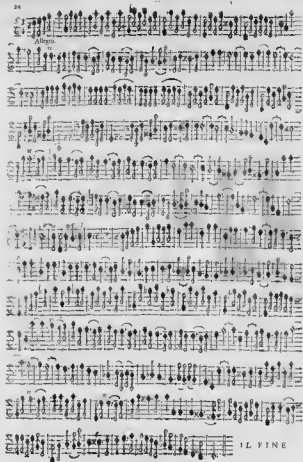
Sixteenth system of musical notation on page 19, featuring multiple staves with complex rhythmic patterns and dynamic markings.

Seventeenth system of musical notation on page 19, featuring multiple staves with complex rhythmic patterns and dynamic markings.

Eighteenth system of musical notation on page 19, featuring multiple staves with complex rhythmic patterns and dynamic markings.

Nineteenth system of musical notation on page 19, featuring multiple staves with complex rhythmic patterns and dynamic markings.

Twentieth system of musical notation on page 19, featuring multiple staves with complex rhythmic patterns and dynamic markings.



ALTEZZA REALE

Mi prendo ardire d'vmigliare à piedi di Vostr'Altezza Reale queste mie musiche Sinfonie, figlie più tosto del genio, che del sapere. Sò, che ad vn Principe, in cui fanno vna concordie armonia tutte le più eroiche virtù, dourei confagurare l'ultima perfezione dell'Arte; ma l'impareggiabile generoso V. A. R. saprà concedere vn eroico compatimento, non tanto alla picciolezza dell'offerta, quanto all'età. Posso dire, che questi miei armonici Concerti sono gli vltimi vaghi della mia infanzia, e le prime voci della mia puerizia, essendo appena entrato ne i tredici Anni. Procurerò tuttavia con ogni sforzo in auenture di giungere ad vna più chiara maturezza di pensieri, ed Idée, per rendermi degno di quell'inuidiabile carattere, cioè di Seruitore Attuale di V. A. R., quale, prima di meritare, generalmente mi compariisce, confessando à tutto il Mondo, che quanto di perfezione aggiungerò alla mia debolezza, tutto sarà dono di V. A. R. quale vuol degnarsi inuarmi in quelle Metropoli, doue fiorisce con applauso quest'Arte. Tractanto, con quel cuore magnanimo, con cui accetta i doni de poveri tipisti, si degni riceuere queste mie puerili fatiche, e con quell'occhio maestosamente sereno, con cui solleva gli Vmili, riguardi me, che con ogni più lodeuola, e profundissima venerazione m'inchino

Di V. A. R.

Torino li 20. Aprile 1699.

Finalissimo, Dimoissimo, Offessioffissimo, Armat Se si uolere
ANDREA FIORE.